4:Latcham F-5 (1888-1893) 1909 SG4 Araucanians SG4

323 415 The equal forms given to the household vases are those known as pitchers, pitchers and pots. Both the pitchers and the pots are made with two ears or handles, and only differ in their relative dimensions. Occasionally the jars or pitchers are given the shape of some animal, usually a sheep, dog, or pig, but are very rudely modelled.

Besides the coarse pottery used for domestic purposes, the Araucanos make a finer kind such as is frequently found in their burying places. The shapes most in use for this ware are bowls and small pitchers. It is made from a fine red clay and generally ornamented with designs of other colours, sometimes painted, sometimes formed of clays of other colours let in like mosaic. The principal colours used for these designs are white and black.

323 A glaze is given sometimes by the addition of a little ground quartz or felspar, or more commonly by throwing handfuls of salt into the vessels when they are at a red heat. The ovens are simple holes in the ground kept filled with burning embers and ashes, and the cooling is done gradually.

One particular kind of ware, very highly prized among the tribes, is ornamented in a peculiar manner. The design is traced out while the clay composing the vessel is still plastic. Following this design a clean groove is cut about an eighth of an inch deep. The vessel is then baked. On cooling, a fine white clay mixed with powdered shell is pressed into the grooves, and carefully scraped over afterwards to leave a smooth clean-cut surface. The inside is lined with the same mixture, and again set to bake in a fierce fire, which causes the clay in the design to set. This ware is not glazed but is brought to a bright surface by polishing. The designs [531] most used are chevrons, chequers, triangles, lozenges, herring bone, and a kind of fretwork pattern. All the patterns used are composed of straight and parallel lines.

372 *Fire.*—There seem to be no special rites connected with fire or its maintenance, although formerly there may have been. The Indian now obtains his fire in the orthodox civilised way, by using matches, or with flint and steel. Occasionally I have seen it produced by the friction of two sticks, one hard and pointed, the other rotten and extremely dry. The pointed stick is rolled rapidly between the hands and works as in a socket, considerable downward pressure being used. A remnant of old usages may be noted in the custom among the Indians of covering up the embers at night with ashes so that they are still smouldering in the morning.

262 *Food.*—The food of the Araucano is abundant, nutritive and varied. The country itself produces more than sufficient for his needs; although of late years owing to the settling and colonisation of this portion of Chili, the sale of Indian lands, and their confinement to reserved territories have brought about a considerable modification in their mode of living, and they have found it more necessary to resort to agriculture and the rearing of flocks and herds.

[137] First among the natural products are various classes of tubers, especially the wild potato (*poñi* pronounced *ponyi*). Edible roots are extremely abundant, as also several kinds of wild cereals, from the most important of which, millet (*ñaqwe*) and rye (*ñagu*), they make a coarse unleavened bread.

3:Cooper E-4 (no date) 1946 SG4 Araucanians SG4

some of the products

[53] were of uniform color; others were in variational stripes, or with geometrical designs of crosses, squares, triangles, etc., or sometimes with conventionalized human figures. Flower, bird, still animal figures were apparently very modern developments. (For details on

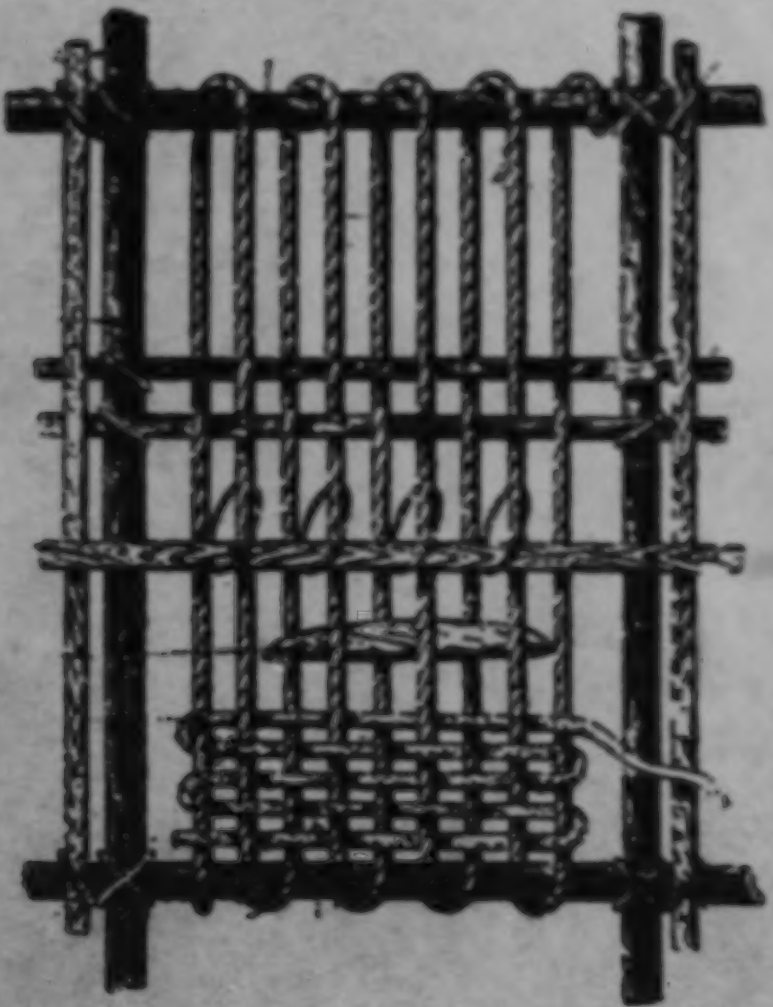

FIGURE 77.—Mapuche loom. (After Claude Joseph, 1928 a, p. 998.)

techniques of weaving and on woven products, cf. Claude Joseph, 1928 a; Guevara Silva, 1930, 2:203–71; Mossbach, 1936, pp. 218–30; Looser, 1927, pp. 5–9; for illustrations, Oyarzún and Latcham, 1928.)

[412] Needles were made of thorns, wood, and bone.

S:Cooper E-4 (no date) 1946 SC4 Arawakians SC4

323 Except for some geometric
[321] designs on some of the archeological finds around Valdivia, most earlier *Mayoide-Builloide* pottery was undecorated, and of comparatively crude workmanship. (For details on techniques and types, cf.: Latcham, 1938 b, pp. 47–66, 193–219; Guevara Silva, 1919, 2:247–62; Claude Joseph, 1921, pp. 45–48.)

324 **Stoneworking.**—The early *Mayoide-Builloide* made considerable use of chipped-stone artifacts, such as arrowheads, and of polished-stone axes, such as celts and perforated rings, but no detailed accounts of processes of chipping, polishing, or drilling have come down to us.

325 **Mining and metallurgy.**—Some use was made by the *Mayoide-Builloide* in pre-Hispanic times of gold, silver, and copper for adornments, utensils, and weapons, as evidenced by the not infrequent mention thereof in the very early chroniclers (e.g., Ercilla, 1910, p. xiv; Mariño de Lovera, 1865, pp. 113, 120; Gonzalez de Nájera, 1889, pp. 46–47; Bascuñan, 1882, p. 201; Rosales, 1877–78, 1:110). [314] Some mining for or gathering of gold was done by the *Araucanians* apparently on their own, under pressure from the very early conquistadors. Probably, too, some rough shaping and hammering was done. But there is no record of smelting or other metallurgical processes in any of the early sources (McCafferty, 1932, pp. 35–42).

Even silversmithing, as practiced so skillfully by the 19th-century *Mapuche-Builloide*, begins to be described in our sources only after the close of the 18th century although it may have been developed a little earlier. Poeppig's *Fabrweise* of the Antuco region (1835–36, p. 396) used pointed stones instead of hammers in their silversmithing. Silversmithing, too, is first reported among the *Araucanian*-influenced *Tehuelche* only in the first third of the 19th century, about a century after their acquisition of horses and other *Araucanian* elements (Cooper, 1935, p. 426). In modern *Mapuche-Builloide* silversmithing, crucibles of stone, with bellows, were used to melt the silver coins. The molten metal was poured into clay or sand molds (Edwards, 1891, p. 63), and after cooling, was worked with file and hammer over an anvil. The various products were used chiefly as female adornment and saddle-gear ornamentation. (For details on silversmithing techniques and products, cf.: Claude Joseph, 1926 b; Guevara Silva, 1919, 2:274–83.)

372 **Fire making and illumination.**—Fire was made with a drill, before the introduction of flint-and-steel and matches. The hearth (*dumo*, "woman"), with a small perforation in the center, was held on the ground with the foot; the drill (*wentru*, "man"), twirled with the hands. The only record, to the present writer's knowledge, of producing fire by striking two stones together is that by Otta (*anno* 4, 1917, p. 144), from Taiaguano region, near the *Mapuche-Pivenche* borderline, and the account given by this none-too-reliable writer may not refer to an aboriginal fire-making method proper. Fire,

3 Cooper E-4 (no date) 1946 SG4 Araucanians SG4

thought it was, as some have thought more recently (Hewes, 1939, p. 96). Other beliefs were that antiques after death dwelt in volcanoes or in the stars or the Milky Way; ancestors, in caves or in the depths of volcanoes; warriors, in the sky. Storms, thunder, and lightning were, according to one tradition, caused by battles in the air, waged by the spirits of departed natives against the spirits of Spaniards. The spirits of dead antiques could certain the living in the form of large blue flies.

PLATE 38.—Mapuche grave, with upright loose soil heaping of roughhewn boards. (After Smith, 1856, p. 337.)

[illegible] AND RECREATIONAL ACTIVITIES

Art.—Design was confined almost exclusively to geometric patterns. There was no figure modeling in clay except the steamer-duck pitchers previously noted, no sculpture in stone, and no artistic wood carving, except certain crude wooden masks (collón: cf. Claude Joseph, 1931, pp. 284–86) used at gatherings and in hockey games and the crudely shaped human figures in wood set up at graves.

Literature.—Oratory was in high esteem, taught and cultivated, and prominent as an avenue to prestige and public office. A special highly figurative style prevailed in public speeches, with the use of special phrases and turns of expression peculiar thereto. Special songs were

19: Hilger E-5 (1946-1952) 1957
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286 fringes. Belts for men and women are woven alike, except that a woman's is decidedly broader and shorter than a man's.

286 531 Designs used in weaving are usually conventional; they have no significance. Kapam and shawls have no designs. Belts and headbands often have varicolored stripes running lengthwise, or stripes of one color running crosswise near the ends. Ponchos are usually of one color, either gray, purplish gray, or silver-gray; an occasional one has woven in it a geometric design of some subdued color, usually black or brown (pl. 25, *1* and *2*). Blankets are generally of undyed white yarn with stripes of one color running lengthwise near the edges. Lamas are of one color, usually gray or brown, with stripes of a bright color in the woof, close to both ends.

BASKETRY

285 Cooper (1946, p. 713) lists several kinds of basketry made of plant fibers: the chuiwe, made of voqui and used as a filter for chicha or as a sieve or colander; the llepü, a flat, round platter form made of coihüe; and the kilko, a large basket, made of cupiwe. He also gives the lepo and the yole as basketry containers—the lepo, of very fine weave, made of coihüe; the yole, of bejuco.

Basketry used by my informants were the wilal (a carrying bag), the kilko (a carrying and storage basket), the chuiwe (a sieve, drainage, filtering, and storage basket), and the llepü (a winnowing tray).

285 482 Wilal (pls. 12, *2*; 58, *1*) are netted from cord made of ñocha, a grass found in damp places. (See p. 101 for cord making.) Both adults and children make them. They vary in size from small ones, convenient for the use of small children, to large ones used in transporting fish to market. An in-between size is used for storage, being hung on fire racks or on pegs on ruka walls. In shape a wilal is either spherical or oblong. The opening ends either in a braid of three strands of ñocha through which a cord of ñocha is passed, or in loops of ñocha cord which are attached at intervals and through which a cord is inserted as a drawstring. A wilal may have two short handles for carrying purposes or two long adjustable straps. Straps permit carrying by hand or suspension from the shoulder or the head. Handles and straps are braided ñocha.

For the making of a wilal, a 13-year-old boy had gathered ñocha and laid it in the sun to dry. "Because we had so little sunshine and so much rain while I was making it," he explained, "it took me 8 days to make it. If my father had not helped me roll the cord, it

10: Hilger E-5 (1946-1952) 1957
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283 then two years, whom I visited, spun five yarn. Spinning may be done while sitting down, standing, or walking.

286 The traditional loom—still in use today—is a rectangular frame-work of poles, usually of rauli which does not easily split. (Pl. 78, 3.) Poles are tied together, letting ends protrude, with leather ropes or thongs. Swords are usually made of wood of wild apple (*maanmu silvestre*) or chilchilli, since neither splinters easily. Women do the weaving, but girls are taught to do so as soon as they are old enough to learn. The weaver sits with her loom slanting slightly away from her, and weaving is done upward. Both woof and warp are of the same material.

Articles woven today, for both family use and sale, are ponchos, bolis, shawls, bed blankets, champiso (saddle blankets), matra (throws), saddlebags for carrying purposes, and cuiaus (rugs). Matra and champiso are placed under saddles; they and cuiaus are used to sit upon when resting on the ground or on low benches. Standard size for throws is 40 x 50 inches (pl. 79, *2*, *3*); for bed blankets, 63 x 82 (pls. 79, *1*, *4*; 80); for ponchos, the weaver for whom it is woven (pl. 78, *4*); saddlebags, 40 to 44 inches in length and 16 to 17 inches in width, with an opening for the saddle 9 by 12 to 11 by 14 inches (pl. 78, *5*).

286 Designs are sometimes woven into certain articles. No two designs
531 are alike, but a similarity exists in patterns by which an experienced eye can tell that a woven article is Araucanian-made. "I saw the patterns my mother wove and remembered them. From them and others I saw I worked out my own. We carried the patterns in our mind. No woman would think of copying patterns. Every woman thinks out her own and then dyes her yarn accordingly."

In general, designs had no meaning. Two, however, were spoken of as "crawling-worms" design (pl. 79, *3*) and "tail-feathers-of-a-bird" pattern (pl. 79, *2*). These were considered ordinary ones, and women varied them only slightly. "We make these when we are tired; they take no thinking. Every woman knows them."

DYEING

286 Guanaco wool was not dyed but was bleached white for borders on
386 shawls and stripes in ponchos. A white clay known as mallo was used; today this is used in bleaching yarn of sheep's wool. (It was used to make pottery too.) Yarn stored in it until it gives a peculiar sensation to the touch (this may be two months later) will be "whiter than white, a color known as liu." Once so bleached, yarn will take no

18. Hilger E-5 (1946-1952) 1957
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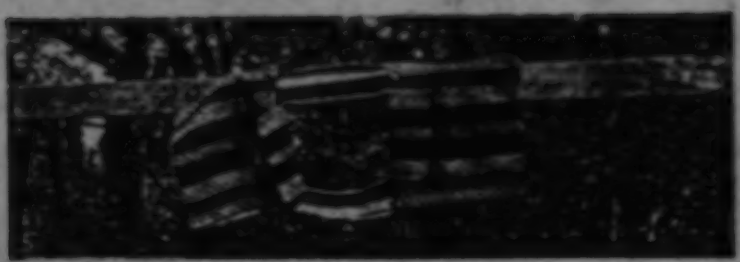

Spinning and weaving: 1, and 2, A woman spinning lana yarn she wool wound about her left arm. (Mallco). 3. A woman wearing a blanket (Quinquina). 4. Kolupan wearing a poncho found in the collection of Bertha Ilg-Kusnier (San Martin de los Andes). 5. A woven saddlebag with two pockets. (Courtesy Bertha Ilg-Kusnier.)

[p. 382(B)]

10: Hilger E-5 (1946-1952) 1957
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Weaving done from homespun and home-dyed yarn: 1 and 4, Blankets; 2 and 3, Ponchos(?). Brown: sheep's wool as origin. (1, 3, and 4, courtesy Berta Ruiz de Rosenkrantz; 2, courtesy Lilia Pelosi.)

[p. 380 (c)]

10: Hüger E-5 (1946-1952) 1957
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Ponchos of all designs except 4 of Araucanian and Araucanian type. (Courtesy Berta Ely Kroeber.)